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# LIZA ANN

A Laun Drama in One Act  
(15 Scenes)

BY  
CHARLES BARNARD

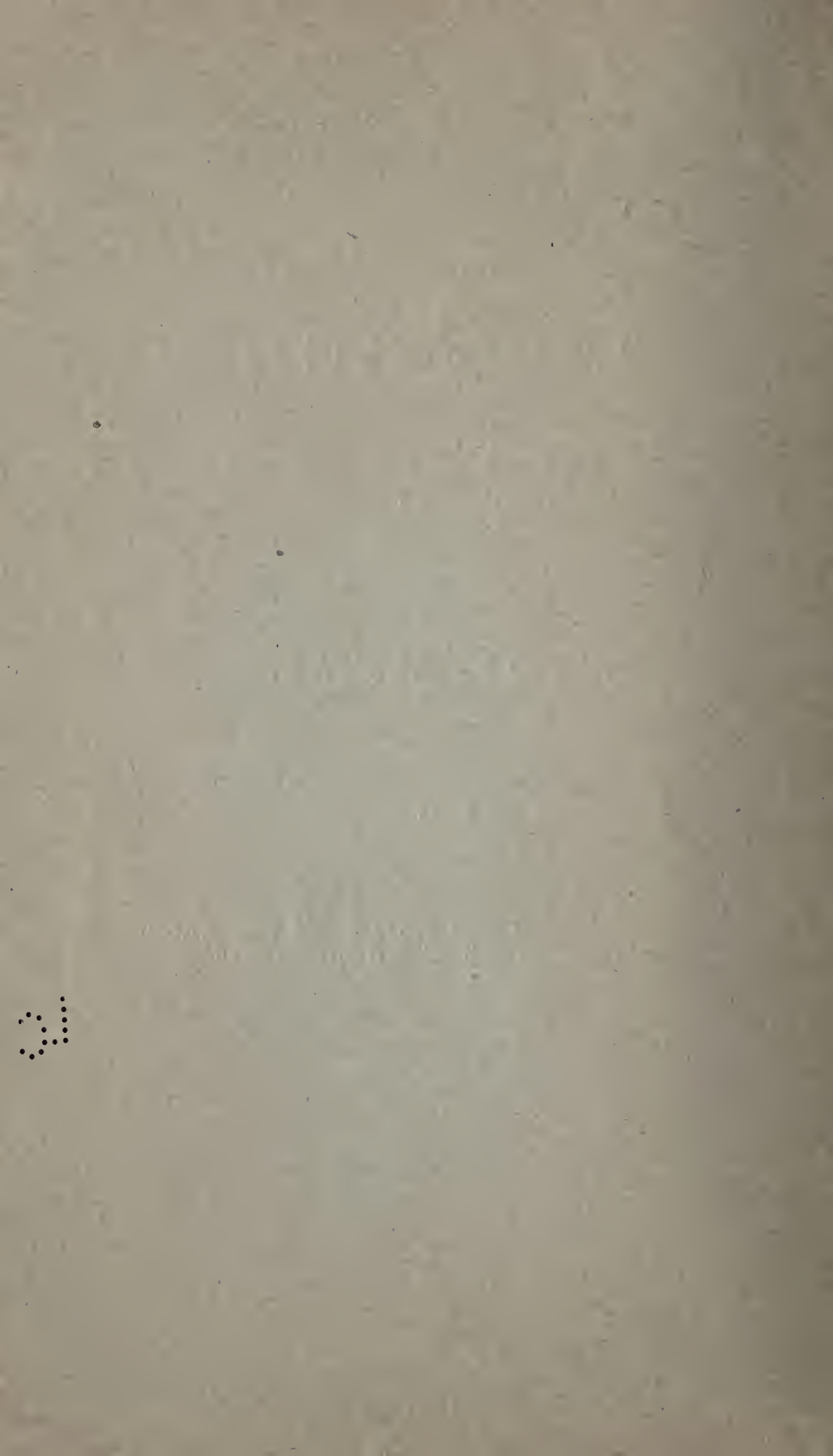
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## LIZA ANN.

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### SCENES AND TIME.

- 1 Kitchen in a cheap flat in the slums, New York.  
Morning.
- 2 Chamber in the same flat.
- 3 Same as No. 1.
- 4 Hallway at the Settlement House. Night, two  
days later.
- 5 Garden before the home of Prudence.
- 6 Same as No. 4.
- 7 Same as No. 5.
- 8 A Country Road.
- 9 The Picnic Grounds.
- 10 In the orchard. Three years later.
- 11 The Dining room. One A. M., the same night.
- 12 Same as No 5. Next morning.
- 13 Office of the Justice of the Peace.
- 14 Same as No. 5.

(NOTE: This can be also printed on the Program of each Performance.)



LIZA ANN.

# PLAN OF STAGE FOR A LAWN DRAMA

REAR WALL OF STAGE

PASSAGE WAY.

BACK DROP

OFF STAGE RIGHT

SIDE DROP

RIGHT ENTRANCE

OFF STAGE LEFT

SIDE DROP

LEFT ENTRANCE

# LIZA ANN.

---

SCENE No. 1:—*The kitchen in a cheap flat in the slums.*

*(Enter SLICK JUDY at left, looks about.)*

JUDY. Nuther day in this hole of a flat—and the rent due—and nothing doing. *(Comes to Center. Takes out silver dollar, examines it, bites it. Appears to hear some one coming. Is alarmed. Calls off Right)* That you, Liza Ann? *(Enter at Right LIZA ANN with motions of opening and closing door. Has silver dollar in hand)* Where's the things for my breakfast?

LIZA ANN. *(Offers the money to JUDY)* The money's queer. Grocery man wouldn't give me a thing for it.

JUDY. Then you go without breakfast. You must shove the money I give you or starve.

*(LIZA ANN takes box of sardines from pocket and gives it to JUDY.)*

LIZA ANN. There's sardines, anyway.

*(JUDY takes box of sardines and puts in pocket.)*

JUDY. Where'd you get it?

LIZA ANN. Swiped it at the store.

JUDY. That all you could lift?

LIZA ANN. Yep. Cross me heart, Marm.

*(JUDY is alarmed. Looks to Right.)*

JUDY. Look out the door. Mind who you let in

*(LIZA crosses to Right. Makes motions of opening door slightly and looking out, opens door, admits BIKE, closes door after him.)*

LIZA ANN. It's only Bike—the Cove.

*(Enter at Right BIKE the COVE.)*

JUDY. *(To LIZA ANN)* Go down to the street door and keep an eye on the Cops.

*(Exit LIZA at Right. Remain at entrance ready for cue for return. BIKE opens coat and takes out a number of silver spoons. Gives them to JUDY who looks them over. She appears disappointed.)*

JUDY. What made you take marked spoons? These are all marked with a S and a P.

BIKE. Had to take 'em. There wasn't any plain stuff. These country houses are pretty slim pickings.

JUDY. How much you want?

BIKE. Ten dollar bill.

*(JUDY takes silver dollars from dress. Shows them to him.)*

JUDY. Give yer five of these.

BIKE. Oh. Yer just a robber. 'Sides, yer stuff is shady. I want ten dollar bill for them spoons.

(Both appear frightened. Look to door. BIKE draws gun. JUDY grabs all the spoons. Enter LIZA at Right in haste. Closes door.)

LIZA ANN. It's perlice. Beat it, Bike.

BIKE. (*Looks left*) Fire Escape—This way?

LIZA ANN. Yep. I'll show yer in a minute.

(JUDY thrusts all the spoons into LIZA's hands.)

JUDY. Hide 'em for me.

(LIZA makes motions of opening door at Left. Pushes BIKE through door at left. Follows him off Left. Both cross stage at back for SCENE NO. 2. JUDY looks round in fright. Takes silver money from dress. Motions of taking lid from top of stove with a cover lifter. Drops silver in stove, puts on cover. Turns to Right. Appears frightened. Tries to appear innocent. Enter POLICEMAN at Right. Proceeds at once to handcuff JUDY. Takes her off at Right. Exit JUDY, to waiting room to wait for SCENE NO. 14. Exit POLICEMAN and cross stage at back ready for Left entrance in SCENE No. 4.)

SCENE NO. 2:—Another room in same flat.

(Enter BIKE and followed by LIZA ANN at Right. LIZA points to Left.)

LIZA ANN. This my room. The fire escape is outside that window.

(BIKE makes motions of opening window, looks down and off and up.)

LIZA ANN. Go up the ladder to the roof. Then jump down to the next roof and try the scuttles.

BIKE. That's dead easy for a clean get-away. Gimme them spoons. Slick Judy never paid for 'em.

(LIZA gives him all the spoons, but one.)

LIZA ANN. Aw! Gimme one of 'em—to 'member yer by. I'm yer fren, Bike.

BIKE. Your white, Liz. Keep it till we meet agin. So long.

(BIKE makes motions of climbing out window and exits Left. Wait for SCENE No. 10. Right Entrance. LIZA ANN comes to window. Watches him climb ladder. Waves hand to him. Closes window. Hides spoon in dress. Crosses to Right. Motions of opening crack of door at Right. Appears to see POLICEMAN arrest JUDY. Appears at first pleased, and then serious. Cautiously exits Right. LIZA, after exit, crosses back of stage ready to enter Left in SCENE No. 3.)

SCENE No. 3:—The kitchen in same flat. Same as SCENE I.

(The AGENT pushes door open at Right, looks in. Enters at Right; takes key out of door and puts it in pocket. Appears to take quick mental inventory of things in the room.)

THE AGENT. Rent due six dollars. The truck wuth about three fifty. Out it goes.

(Appears to notice door opening at Left. Enter LIZA ANN at Left. Sees the AGENT. Is half smiling, half frightened.)

AGENT. Where's the Madam?

LIZA ANN. She's visiting with frens.

AGENT. Pinched?

LIZA ANN. Yep.

AGENT. Suppose you have the rent ready.

LIZA ANN. Say, Mister, you don't want a waitress, do yer? I'm accustomed to waiting—for every thing.

AGENT. Thankee—nothing doing. (*In friendly manner*) The Madam—wasn't your Mother?

LIZA ANN. (*With pride*) Not much. Mother's dead. I never saw—Father.

AGENT. (*Gives her a coin*) Get your breakfast out of that and then you go to the Settlement round the corner on the next block. See the head Worker and she'll be your friend. Now hurry and pack your dress-suit case, for the Madam's truck must go to pay the rent.

LIZA ANN. (*Takes the money with a smile*) I'll be out of here in a minute. (*Aside at Left*) No Settlement Head Worker for me. (*Exits at Left. Remain at Left, ready for entrance with POLICEMAN at Left in next SCENE*)

(AGENT makes motions of opening window at back and calling down to street.)

AGENT. (*Calling down and off*) Hy, Bill! Be ready for half a load. I'll be right down. (*Exit AGENT at Right*)

SCENE No. 4:—*The Reception Room at the settlement house.*

TIME:—*Night—two days later.*

(*Enter a trained nurse at Right, crosses to Left, motions of opening door Left. Enter POLICEMAN at Left in rain coat and rubber cap and carrying LIZA ANN in his arms. NURSE surprised and concerned. POLICEMAN puts LIZA*

*down on her feet, but she cannot stand. NURSE closes door and comes to LIZA. Kneels on one knee and examines LIZA.*

POLICEMAN. This the Settlement, Miss?

NURSE. Yes. What can we do for you?

POLICEMAN. The Hospitals are full and it's a long walk to the station house. She is in bad case. Can't you take her in?

NURSE. (*Rises*) Where did you find her?

POLICEMAN. Asleep in the rain on the grating of a hot air vent. Said she had no home and had nothing to eat for two days.

NURSE. Her trouble is just plain starvation. Was there any mark of any kind about her?

POLICEMAN. (*Takes the spoon from pocket*) I found this spoon in her clothes. You might keep it for her.

NURSE. (*Examines the spoon*) It is marked S. P. We will keep it as a possible means of finding relatives—if she has any.

POLICEMAN. Thank you, Nurse. I brought the child here, for I hoped that the Settlement might find a home for the child in the country.

NURSE. Perhaps we can and the Settlement thanks you for bringing her to us.

POLICEMAN. Thank you, Nurse, I'll report the case at the Station house and give the item to the reporters and, if anything comes of it, I will let you know. Good-night, Miss. (*Exit the POLICEMAN at Left*)

(*NURSE calls off Right. Enter a young girl at Right.*)

NURSE. Lend me a hand with this child. Careful. Go easy. (*Exit NURSE and girl gently supporting LIZA ANN at Right.*)

(LIZA goes to dressing room. Prepares for SCENE No. 6, Right entrance. Young girl off-stage, unless doubled with other parts. NURSE exits Right. Ready for same entrance SCENE No. 6.)

SCENE No. 5:—*The front garden before the home of PRUDENCE PARKER.*

TIME:—*Early morning—six weeks later.*

(Enter PRUDENCE PARKER at Left. Looks about. Has large bunch of flowers in hand.)

PRUDENCE. Everything in my front garden is dripping with dew.

(Enter MAID at Left.)

MAID. Breakfast is served, Miss Parker.

PRUDENCE. Put these flowers in a box, as I wish to send them to the Settlement House in the City. Tell the cook to keep things warm. I expect a visitor presently. (MAID takes the flowers and exits at Left) John Christal, our new minister, said last Sunday—The only road to happiness is through service. When he comes this morning I must ask him just what that means. (Looks off Right. Appears greatly pleased) Oh. Here he comes now—hurrying to his train.

(Enter at Right REV. JOHN CRISTAL with dress-suit case in hand. Puts down case. Appears glad to see her.)

REV. JOHN. Good-morning, Miss Parker, pray excuse my very early call.

PRUDENCE. Good-morning, Mr. Christal.

REV. JOHN. I called thus early to say that I hope to return the day after to-morrow—with the child.

PRUDENCE. Wait one moment. Let us not be too hasty in this matter. I am not sure that I can be responsible for a strange child of unknown parentage and training.

REV. JOHN. Oh. I trust I did not misunderstand you. I thought that you decided to give the girl a home.

PRUDENCE. Yes, I did, but I think that she had better live with my Farmer's family. His wife has six now.

REV. JOHN. My Friend. That would not be doing a real service. What this girl from the Settlement needs is you—your love and care. I have just time to catch my train. Shall I go?

*(Enter the MAID with the flowers in a box at Left.)*

MAID. The flowers, Miss Parker.

PRUDENCE. *(Taking the box. Exit the MAID at Left. Offering the box to REV. JOHN)* Give the flowers to the Nurse at the Settlement House, and bring the child to me.

REV. JOHN. *(Takes box and picks up suit case)* Thank you. Now your heart speaks. Shall return day after to-morrow and will bring the girl here from the train. Good-morning and good-bye. *(Bows and exits at Right. Crosses stage at back ready for entrance at Left in next SCENE)*

*(PRUDENCE bows and smiles, watching him off Right.)*

PRUDENCE. Perhaps he is right. I am a lonely, old woman. Perhaps I—too—need love and care. *(Moves slowly to Left. Stops in deep thought)*

*(Enter the MAID at Left.)*

MAID. The griddle cakes will be ruined, Marm.

PRUDENCE. Oh, certainly. I will save them.  
(*Exit MAID at Left and followed by PRUDENCE with gesture of impatience. Remain at Left ready for entrance at Left in SCENE No. 7*)

SCENE No. 6:—*Reception room at the Settlement House. Same as No. 4.*

(*Enter the TRAINED NURSE at Right. Crosses to Left and opens door. Enter REV. JOHN CRISTAL with box of flowers at Left.*)

NURSE. Good-morning, Mr. Christal. Welcome to the Settlement once more. Liza Ann is all ready. She has improved wonderfully since you were here a month ago. I'll send her to you while I finish her packing.

REV. JOHN. Thank you, I shall be glad to see her. Here are a few flowers from the country.

NURSE. Oh, thank you. I shall send them to our hospital. (*Takes box. Exit NURSE at Right. A door is heard to bang outside Right. REV. JOHN for an instant amused, then serious*)

LIZA ANN. (*Outside right*) I won't. I won't. I won't never to go no home in the country—Never. Cross me heart. (*Enters at Right. Discovers REV. JOHN. Stands staring at him in surprise*)

REV. JOHN. (*Offering hand with a smile*) Why, I thought you would be glad to go with me.

LIZA ANN. Ain't you the guy that paid the old Jew Peddler for the apple I swiped from his cart? You remember that time?

REV. JOHN. Why, yes I remember that day. I'm glad to see you again.

LIZA ANN. Say, Mister. What did yer mean when you said you didn't want the Peddler to think I lifted the apple? Why. He wan't no account.

REV. JOHN. Of course, you didn't mean to steal the apple—did you, Dear? So I paid for the apple.

LIZA ANN. (*In changed manner*) Oh. You was thinking of—me. Nobody didn't never say anything like that to me—before. Say. Are you the man who is going to take me to the country Jail? Me fren is doing her bit at the country Jail.

REV. JOHN. I have come to take you to a country home among the hills where the boys and girls play all day among the wild flowers.

LIZA ANN. It isn't anything like Heaven—or the Circus?

REV. JOHN. I have come to take you to a friend of mine who lives in a beautiful house in the woods. She has dogs and chickens and kittens.

LIZA ANN. Does she live in the Zoo? She isn't a lion tamer or things like that?

REV. JOHN. No. She is a lady and she wants you to come and live with her.

LIZA ANN. Does she have three regular meals a day?

REV. JOHN. Strawberries and cream and cake for supper.

LIZA ANN. What's cream. Is it as good as liver 'n bacon?

REV. JOHN. Oh! much nicer and the lady has a pony.

LIZA ANN. What's a pony? Is it anything like—a kitten?

REV. JOHN. Oh, dear, no. A pony is to ride on, like a horse.

LIZA ANN. Oh. Circus. I've changed me mind—mebby I'll go and see if I'd like being locked up nights.

(*Enter the NURSE with small hand bag. Offers it to LIZA ANN.*)

NURSE. (*To LIZA ANN*) Here's a bag for you, Dear. I have put all your things in the bag.

(LIZA ANN takes bag and pulls everything out of the bag on the floor.)

LIZA ANN. Where's my spoon? Oh, I must find that spoon.

REV. JOHN. Never mind the spoon, Dear. There are plenty more at home.

LIZA ANN. (*Tearfully*) No. No. I cannot lose that spoon. Bike the Cove gave it to me. He was me fren.

NURSE. I remember now. I put it away for safe keeping. I'll get it. (*Exits at Right. REV. JOHN assists LIZA ANN pick up the things and pack them in the bag. Re-enter NURSE with the spoon at Right. Gives it to LIZA ANN*) Here's your spoon, dear.

REV. JOHN. Let's see this precious spoon. (*LIZA ANN gives him the spoon. He examines it carefully. The NURSE gives LIZA ANN parting advice. REV. JOHN returns spoon to LIZA ANN who puts it in her bag. To NURSE*) Thank you for all that the Settlement has done for the Child. Come, Liza Ann. We must start for our train.

(*The NURSE stoops and kisses LIZA ANN and for the first time LIZA ANN smiles and shows a little affection, but is too eager to go with REV. JOHN whom she seems to regard as the first real friend she ever had. Shows no regret at leaving the Settlement. They Exit Left. Both cross back of stage ready to enter at Right* SCENE No. 7.)

NURSE. (*Looking after them*) I can only hope that these good people can solve the riddle of this young life. (*Exits, with gesture of doubt, at Right. Unless this part is doubled, this is last appearance*)

SCENE No. 7:—*The front garden before the home of PRUDENCE PARKER.*

*Same as No 5.*

*(Enter REV. JOHN at Right. Stops looks off and calls off Right. Carries suit case. Puts it on floor.)*

REV. JOHN. Come, Dear. Here we are—at home at last. Why, what frightened you?

*(Enter LIZA ANN at Right. Runs to REV. JOHN and clings to him in terror.)*

LIZA ANN. *(Sobs)* Oh, I can't bear it.

REV. JOHN. Don't cry, Dear.

LIZA ANN. Oh. It's terrible—terrible.

REV. JOHN. No one will hurt you.

LIZA ANN. It's awful. It's so terrible—still. Why don't somebody make a noise? Is everybody dead? *(REV. JOHN laughs. Picks up suit case and moves to Left Center)* Oh. Oh. Don't do that, don't walk on the grass.

REV. JOHN. There is no Policeman here. We always walk on the grass. Come. Try it.

*(Enter PRUDENCE at Left. Looks at REV. JOHN with a smile. Looks at LIZA ANN. Appears disappointed. Carries flowers in her hand.)*

LIZA ANN. Won't it bite me?

REV. JOHN. *(Discovering PRUDENCE. Smiles and nods)* Oh, here's our friend. *(Presents LIZA ANN. She pays no attention and is looking at the grass)* This is Liza Ann.

LIZA ANN. Won't the grass hurt me? It's full of prickles—and is so horrid green. *(LIZA ANN turns her head slowly. Discovers PRUDENCE. Wipes away her tears with back of hand. Steps timidly on grass. Appears surprised and comes to PRUDENCE. Appears to try to recall something)*

Seems as if I had—struck you before—some wheres.

PRUDENCE. (*To REV. JOHN*) What can she mean by that?

REV. JOHN. She means that you resemble someone—she met before.

PRUDENCE. Oh! That would be impossible. (*To LIZA ANN and giving her the flowers*) Here are flowers to welcome you to my home. (*PRUDENCE drops on one knee and embraces LIZA ANN and studying her face with interest and curiosity*)

LIZA ANN. (*Overjoyed and absorbed in the flowers*) Oh. Lady—Lady—May I keep them? I never had any real live flowers before—'cept once when a Salvation girl give me a vi'let. I kept it three days and then it died and I cried over it. (*Admiring the flowers*) They are almost as beautiful—as you are. (*Hides her face in the flowers*)

PRUDENCE. (*Aside to REV. JOHN*) She has a better face than I expected to find in such a child.

REV. JOHN. Wait a little till she knows you better.

PRUDENCE. (*Rises*) Come, Dear, let's go in the house.

LIZA ANN. Say, Lady! Do I have to be locked in my cell at night?

PRUDENCE. (*With a smile*) I don't know what you mean, Dear.

LIZA ANN. (*Why, ain't you the keeper of the country—(In changed manner)*) What a funny mistake. Me fren Judy told me—you see—I never met a sure thing lady before.

(*Enter MAID at Left.*)

MAID. Supper is served.

PRUDENCE. (*To REV. JOHN*) Will you not join us, Mr. Christal?

REV. JOHN. (*Taking up suit case*) Thank you—  
✓ with pleasure.

PRUDENCE. (*To LIZA ANN*) Come, Dear, give your bag to Martha. (*PRUDENCE leads the way at Left. Remains Left ready for Left entrance in SCENE No. 9 and is followed by REV. JOHN. REV. JOHN crosses stage at back for Right entrance No. 10. Both exit at Left. The MAID tries to take the bag from LIZA ANN. LIZA ANN is afraid she will steal it and shows fight and takes it away and marches off with the bag at Left. Crosses stage at back for entrance at Right in SCENE No. 8. MAID surprised, then amused. Appears to say: "Here's a pretty kettle of fish." Laughs and exits Left. MAID prepares for entrance at Left in SCENE No. 9.*)

SCENE No. 8:—*A country road.*

(*Enter CALAMITY STARK at Left. To Center. Looks about.*)

CALAMITY. Uncommon fine day and the country looking all brushed up and dusted off. These fine June days are sure to bring on a storm. And the strawberries just beginning to color—the hull crop will be spiled—happened just that way one summer 'bout ten years ago. (*Looks off Right*) For the lands' sake. Here comes Semanthly Greenleaf and looking as smiling as a basket of chips. Must have sold her eggs for a cent a dozen more at the store.

(*Enter SEMANTHY GREENLEAF at Right.*)

SEMANTHY. Morning, Calamity. Heard the news? Prudence Parker has 'dopted a child from New York.

CALAMITY. You don't tell me. And she turned thirty and flying in the face of Providence like that. Why, there hasn't been a child in the old Parker house since Silence Parker was born and she ran away to get married—and Silence died nobody

knows when or where. If Prudence just had to 'dopt something why didn't she take her sister's child?

SEMANTHY. None of the Parker women seem to run to children and it wasn't sartin that Silence Parker ever had a child.

CALAMITY. When is this dreadful creature expected?

SEMANTHY. Well, I was to the store 'bout five yesterday and Prudence came in after clothes for a perfect daughter of Satan.

CALAMITY. I was going to the store, but I guess my eggs will keep and I must go right home. I can't have my children ruined by any ill mannered little Arab brought up in such a Sodom and Gomorror as New York.

SEMANTHY. Well, Calamity, I have but one angel boy, but I must save him from the snares of any designing little Minx from the Bowery. One thing is certain, she must not be invited to the Sunday School Picnic.

CALAMITY. (*Pointing off Right*) Why, SemanthY. There's your angel boy now bringing your cow to pasture.

SEMANTHY. Guess I'll have to trust him to Providence this time. I've got a pie in the oven and Samuel Greenleaf is some perticular about his pies and I must hurry home.

CALAMITY. How was eggs to the store?

SEMANTHY. Falling, Calamity, falling some.

CALAMITY. It do beat all how eggs do act. Must be the fine weather. (*Exit both at Left. Remain Left for SCENE No 9*)

(*Enter LIZA ANN at Right. Runs on in fright and tears.*)

LIZA ANN. (*Looks off Right*) Where's the police? The circus lion has escaped from his cage.

How he waves his horns! He's lashing his back with his awful tail. He'll jump over the railing in a minute. Oh. How he roars! (*Sound of a cow "mooing" off Right*) Oh. Here comes the Lion Tamer's boy! (*Calls off Right*) Oh, Save me, Mister Boy!

(*Enter MRS. GREENLEAF'S ANGEL BOY at Right, barefooted and barelegged, and with ragged felt hat, too big for him. LIZA ANN appears surprised and disgusted.*)

ANGEL BOY. W's matter? What scart yer?

LIZA ANN. How did the lion escape?

ANGEL BOY. The circus never comes at strawberry time. There ain't no Lion.

LIZA ANN. (*Points off Right*) What's that great thing behind the railing?

ANGEL BOY. That ain't no Lion. That's our cow.

LIZA ANN. What's a cow?

ANGEL BOY. Why, it's just a cow. A cow gives milk.

LIZA ANN. G'way. Don't be foolin' me. I know better. Milk comes out of a can at the store.

ANGEL BOY. My. You are green. You stand right there and I'll milk the cow and you'll see what a greeny you are. (*ANGEL BOY exits at Right. LIZA to Right. Looks off Right. First interested, then surprised, then disgusted*)

LIZA ANN. I won't touch another drop of milk's long as I live. Oh. It was awful to see a boy pulling milk out of a dirty cow.

(*Enter ANGEL BOY holding his felt hat in both hands.*)

ANGEL BOY. Have a drink of milk out of my hat.

LIZA ANN. (*Disgusted*) Naw. (*ANGEL BOY drinks out of his hat. LIZA ANN ashamed and dis-*

gusted) Say—Little boy. Ain't you 'shamed to let people see your feet?

• ANGEL BOY. That's nothing. I paddle 'em in the brook every day. Say, what games do you know?

LIZA ANN. Matching pennies and craps.

ANGEL BOY. Oh. There's no fun in that. Can you play "Snap the whip?"

LIZA ANN. Is it a card game?

ANGEL BOY. I'll show you. You take my hand and we run like sixty. Then I snap the whip. Oh. Come on. It's great fun. (*Boy takes her hand and both exit at Right. At once return running. At Center, boy stops and holding her hand, then lets her hand go and she falls and is hurt. She springs up hurt and indignant. Boy laughs at her. She, tearful and angry, slaps his face. He loses his temper and tries to strike her when she knocks him down. Boy yells*)

LIZA ANN. Shut up you little coward. Go to your flat and tell your mother I taught you how to treat a loidy. (*Exit LIZA ANN with her head in the air at Right. Crosses back of stage ready for Left entrance in SCENE No. 9*)

ANGEL BOY. (*Gets up. Looks after her in admiration*) Licked by a girl. Guess I ain't going to tell, not much My. She's a Daisy. (*Exits at Left. Remains Left for SCENE No. 9*)

SCENE No. 9:—*At the picnic in the woods.*

(*Several young girls outside at Left begin to sing a marching song. Singing grows softer, then stops. Enter at Left MRS. CALAMITY STARK and MRS. SEMANTHY GREENLEAF and followed by MR. STARK, lugging a heavy picnic basket. He appears tired and disgusted. Stop at Center.*)

MR. STARK. Darn Picnics. Thank Heaven Picnics don't come but onct a year.

SEMANTHY. For the lan's sake, Mister Constable Stark. Ever since the saloons were closel you're 'bout as cheerful as a rainy Sunday.

CALAMITY. (*To MR. STARK. Points off Right*) Put the basket down by the spring and fill the pail with water and squeeze the lemons and make the lemonade and be sparing of sugar, for it's gone up lately and you'll find the lemon squeezer under the pies and be careful 'bout them pies.

MR. STARK. Huh. Shutting up the Saloons just ruined Picnics. (*Exit MR. STARK with the pail and the basket at Right ready for same entrance SCENE No. 12*)

CALAMITY. (*Aside to SEMANTHY*) That man can make more mistakes to the mile than a leaky corn planter. (*Sound of singing off Left. Enter several young girls in picnic costume at Left and singing. Cross stage slozely and Exit Right. Sound of singing heard off Right, then stops. CALAMITY and SEMANTHY stand at back as they pass*) Think of all those sweet young things meeting that Imp of Darkness from New York.

SEMANTHY. I do hope Miss Parker will have the sense to keep the little Minx to home till the picnic is over.

CALAMITY. (*Looks off Left*) Why, Semanthy. Here comes your Angel Boy—in his Sunday best—with a girl.

SEMANTHY. (*Looks off Left*) Well. She's got style, and no mistake.

CALAMITY. Well! I never. My oldest boy and the Smith brothers all tagging after a citified girl. (*They move up stage to allow others to pass. Enter ANGEL BOY and LIZA ANN at Left and followed by four boys, all in Sunday best and all talking and laughing together. Exit at Right. LIZA ANN crosses back of stage for SCENE No. 10. CALAMITY*

and SEMANTHY look off Right. Turn to front. Both surprised) It's her. I was never so flabbergasted in my life.

(Enter PRUDENCE at Left and followed by MAID with large basket.)

PRUDENCE. Good-morning, ladies. My daughter asked me to bring some goodies for the children. Have you seen her? (Others startled)

CALAMITY. Yes. We had that pleasure. She was with some of the young men of the Young Peoples Christian Union.

SEMANTHY. And looking most charming. I hope we shall soon have the pleasure of meeting her again.

PRUDENCE. Then, come, let us join the Young People.

(Exit the ladies talking together and followed by the MAID at Right. MAID crosses stage for Left entrance SCENE No. 14. PRUDENCE remains at Right for SCENE No. 10.)

SPECIAL NOTE:—Songs, marches, and dances for children may be introduced here to give time for changes in costume in next SCENE No. 10. /

SCENE No. 10:—In the apple orchard in October. Three years later.

(Enter REV. JOHN and PRUDENCE at Right. Appear greatly interested in each other. Walk slowly, with pauses.)

REV. JOHN. What magic change has come over your orchard? Every tree is loaded with apples. They fairly blush in the glow of the setting sun.

PRUDENCE. It is merely scientific care and yet,

only a few summers ago I was tempted to root out every tree and plant—cabbage. Sometimes I wish the human plant could be as easily trained in the way it should grow.

REV. JOHN. Oh, but it can be. There's Liza Ann. Only thirty months in your home and she has bloomed into almost womanly beauty of character. Think what she was when she came here. See her now—a fine, generous and lovable girl. Why, the village children adore her. I think you have done wonders with the forlorn mite from the slums.

PRUDENCE. And who performed the greater miracle, for you have been her Minister, her Tutor and her daily companion!

REV. JOHN. I feel sure she must have had a good mother.

PRUDENCE. You forget. All her associates were criminals. Sometimes I dread the coming of temptation—to her.

REV. JOHN. Never fear. She will win out against it.

PRUDENCE. I hope so—and yet. (*Points off Left*) See. Here she comes—book in hand.

REV. JOHN. You must admit she has much of the Parker pride and self-respect. Won it from you, perhaps.

(*Enter LIZA ANN at left. Walks slowly and reading a book. Does not notice others.*)

LIZA ANN. (*Aside*) Of course, she had to do it—because it was right. (*Discovers others*) Oh. It's Mother dear—and Tutor. I came out to see the sunset. Isn't the orchard lovely in the October twilight?

PRUDENCE. Now, Liza, Dear, don't linger too long for soon it will be dark.

LIZA ANN. I'll not stay long, for I want Tutor to show me the new books that came to-day.

REV. JOHN. Come soon, if you wish to see them all.

(PRUDENCE and REV. JOHN exit at Left. REV. JOHN crosses back of stage to Right entrance SCENE No. 12. PRUDENCE remains left to center left in SCENE 12. LIZA ANN looks off Right. Appears alarmed.)

LIZA ANN. I could not be mistaken. I saw Bike at the railroad station this noon. He seemed a little older and he had the prison palor. He did not see me and I only hope he will keep away from the house. Who told him I was here? (*Looks off Right. Is alarmed*) Some one among the trees—stealing apples. Oh. It is Bike. I must speak to him. (*Calls off Right*) Bike. Bike.

(Enter BIKE at Right and eating an apple. Recognizes LIZA ANN. Throws apple away and comes to LIZA ANN.)

BIKE. Liza Ann—and rigged out as a Loidy. What is your game? Some man with chink backing yer?

LIZA ANN. (*Angry. Points off Left*) How dare you, Bike? I live with my Mother—in the house you see through the trees.

BIKE. Yer Mother! Oh, come off. Slick Judy always said yer mother was dead.

LIZA ANN. I live here with my friend. She has been a mother to me these two years. I'd give anything if I knew my real Mother's name.

BIKE. Slick Judy—might tell yer.

LIZA ANN. Where is Judy now?

BIKE. She was sent up the river for two years. Must be, by this time, on the fence again.

LIZA ANN. Does she hang out at the same place?

BIKE. Can't say. I do my selling to 'nuther party now.

LIZA ANN. What brought you 'up here, Bike?

BIKE. Well, I was lookin' roun'.

LIZA ANN. You 'tendin' to pull off—anything—to-night?

BIKE. (*Looks off Left*) Seems like an easy one to crack.

LIZA ANN. Why, Bike. That's my home. I live with my friend in that house. There's four of us women alone in that house. You know me. Ain't I yer fren? Didn't I help you to get away, time Slick Judy was pinched?

BIKE. (*Roughly*) Shut up. Don't ye squeel on me. Didn't I give you a silver spoon for yer trouble.

LIZA ANN. Oh, Bike. I got that spoon. It's hid in my room.

BIKE. Shut yer trap. It ain't business. You skip along and keep yer light goin' till the women's all asleep and don't ye make a peep till daylight. Un'erstan'?

LIZA ANN. Oh. Certainly, Bike—I'm yer fren an' don't ye forget it. Help yourself to an apple. (*Exit LIZA ANN at Left. BIKE stands watching her off. Crosses stage at back. Changes dress and prepares to enter Right on next SCENE*)

BIKE. She's on the level. I must find me disappearing bed. (*Exit BIKE at Right. Crosses stage at back ready for entrance Left on next SCENE*)

SCENE No. II:—*The dining room at the home of PRUDENCE.*

TIME:—*One o'clock next morning.*

(*Stage dimly lighted. Enter BIKE quietly at Left, has electric torch. Uses it to look about. Appears to find sideboard at Left. Stops and listens. Takes out piece of gunny sack.*)

*Spreads it on floor. Enter LIZA ANN quietly at Right. BIKE discovers her and covers her with his gun. She stops and looks at him and smiles.)*

LIZA ANN. Can I help you, Bike?

BIKE. (*Puts up gun*) I ain't taking no pard—this trip.

LIZA ANN. I shut all the doors upstairs.

BIKE. You're all right, Liza, but you ain't no use to me.

LIZA ANN. I am your friend, Bike. I want to help you. Do you need money?

BIKE. Do I—Well.

LIZA ANN. Then give up this business. It don't pay. It ends nowhere.

BIKE. (*Bitterly*) It ends in Hell—guess I know that.

LIZA ANN. Oh, Bike. There is no Hell.

BIKE. Aw. Gimme no Sunday school guff.

LIZA ANN. Why, Bike, you are one of God's boys He loves you. He is only sorry for you. He wants to help you—if you will only let Him.

BIKE. On the level, Girl?

(*LIZA ANN takes out money and offers it to him.*)

LIZA ANN. Here's money. Take it and quit this trade to-night. (*BIKE takes money, looks at it quickly and puts it in pocket*) Oh, Bike, Bike, I'm your best friend. Promise me, promise me to quit—here and now and be a man. I'll put everything away.

BIKE. I quit. I ain't touched a thing. You get right back to bed.

LIZA ANN. I trust you, Bike. I have your promise. Don't forget—I am your friend.

(*Exit LIZA ANN at Right. Crosses stage at back and*

*changes dress ready for Left entrance SCENE No. 12. BIKE stops, listens. Finds the gunny cloth on the floor. Looks at it, then takes it up. Stands in thought. Suddenly spreads the cloth once more on floor and makes motions of taking silver from sideboard and placing it on floor. Twists up the cloth in his hand and exits with the cloth in his hand at Left. Crosses stage at back ready for Right entrance in SCENE No. 14.)*

SCENE NO. 12:—*Front garden at home of PRUDENCE PARKER. Same as No. 7.*

TIME:—*Early next morning.*

*(Enter PRUDENCE at Left, SCENE No. 12, with knitted scarf over head. Appears greatly excited. Looks off Right.)*

PRUDENCE. I must have help—from some where. Oh, Mrs. Greenleaf's Angel Boy is going by on the walk. Oh, Jimmy, Jimmy Greenleaf. Come here a minute.

*(Enter MRS. GREENLEAF'S ANGEL BOY.)*

ANGEL BOY. Good-morning, Miss Parker.

PRUDENCE. Good-morning, James. Could I trouble you to do an errand for me?

ANGEL BOY. Guess so.

PRUDENCE. Our telephone is out of order. Could I ask you to go to the Minister's and ask Mr. Christal to come here at once? Run, for it is very important.

ANGEL BOY. Sho. Your cat got kittens again? Yes'm I'll call the Minister. *(Exit ANGEL BOY at Right)*

PRUDENCE. Most extraordinary. The front door

wide open and some of the silver in the sideboard gone. (*Looks off Right. Appears surprised. Calls off Right*) Mr. Stark. Constable Stark. Come here. My house has been robbed.

(*Enter CONSTABLE STARK at Right. Appears greatly excited.*)

CONSTABLE STARK. Mornin' Miss Parker. Buglars? You don't mean it! That's the second time your house has been entered in five years. First time the feller took a dozen spoons. It will be necessary to search the house. There may be finger prints.

PRUDENCE. Certainly, Mr. Constable. The front door is wide open, just as the burglar left it.

CONSTABLE. (*In pompous manner*) That is very important. I may be able to capture the wretch single handed.

(*Exit CONSTABLE at Left.*)

PRUDENCE. It cannot be that—she—is concerned in this miserable affair. (*Looks off Right*) Ah. Here comes my helper.

(*Enter REV. JOHN CRISTAL at Right.*)

REV. JOHN. Good-morning. Why. You seem troubled. What has happened?

PRUDENCE. My telephone was cut in the night and some silver taken from my sideboard. Poor Liza Ann is heart broken over it. (*Looks off Left*) Here she comes now.

(*Enter LIZA ANN at Left. One sleeve is torn off and her hair is disordered. Runs to REV. JOHN and clings to him.*)

LIZA ANN. Oh! Save me from that man.

REV. JOHN. Calm yourself, Dear. No one shall harm you.

LIZA ANN. I was in my room when a man came in and tried to search me.

PRUDENCE. Our house was entered last night, Dear. Didn't you know it?

LIZA ANN. Why, yes. I knew that.

PRUDENCE. Is this the first time you have been down this morning?

LIZA ANN. Yes—of course, it is.

PRUDENCE. Then how did you know that the silver had been taken?

LIZA ANN. I did not know that. (*Aside in great distress*) Bike—Bike has gone back on me.

(*Enter CONSTABLE at Right. Appears very important.*)

CONSTABLE. Takes a man of experience like me to track a thief. Oh! She's cute. Left the front door open just to make me think it was a regular burglar done it. I searched the little robber's room and I found proof that points to the culprit. What do you expect after 'doptin' a regular thief from the slums of New York.

REV. JOHN. Hold your peace, Man, and give us your proof.

CONSTABLE. Can't do it. It's part of the evidence that I must lay before the Deestric Attorney.

(*PRUDENCE goes quickly to Left and appears to give orders to servant outside.*)

REV. JOHN. (*To LIZA ANN and trying to comfort her*) Never fear, Dear. It is all some unhappy mistake. We shall certainly prove that you knew nothing about the robbery.

LIZA ANN. Must I go through the streets with this man to the Tombs?

CONSTABLE. Ruther guess you will. Bad girls like——

REV. JOHN. Hold your peace, Man, or I'll tear your badge from your cowardly breast.

CONSTABLE. Nice kind o' talk from a——

PRUDENCE. (*Interrupts him*) I will take the child to the police court in my car and you can go in the front seat. (*Taking LIZA ANN's hand*) Come, Dearest. Something in my heart tells me to trust you.

(*Exit PRUDENCE and REV. JOHN with LIZA ANN at Right. Remain at Right entrance for SCENE No. 13.*)

CONSTABLE. (*Follows them. Remain Right for SCENE No. 13*) The Jedge must give her the limit or lose his job. (*Exit CONSTABLE at Right*)

SCENE No. 13:—*The office of the JUSTICE OF THE PEACE.*

(*Enter JUSTICE OF THE PEACE at Right. Motoring cap and costume. Looks at watch. Puts cap in pocket.*)

JUSTICE. Seems a pity to lose such a fine day to try my new car. (*Calls off Left*) Oh, Miss Clark.

(*Enter MISS CLARK at Left. Has note book and pencil in hand.*)

JUSTICE. Morning, Miss Clark.

MISS CLARK. Oh. Good-morning, Justice Brown.

JUSTICE. Any arrests, drunks or disorderly persons to come before me to-day?

MISS CLARK. There is no record of any arrests

in this town for the last sixty-nine days. The jail is empty and the Warden wants a week's vacation.

JUSTICE. Where's the Warden going?

MISS CLARK. Wedding journey.

JUSTICE. Who in the world wants to marry the Warden?

MISS CLARK. (*Surprised and indignant*) Justice Brown.

JUSTICE. (*Laughs*) Who is to be the happy bride?

MISS CLARK. I shall. Rev. John Christal is to be at Mother's house (*Looks at watch*) in one hour and—(*Loud knock at Right*) Mercy. I hope it is not a criminal case.

JUSTICE. Open the door, Miss Clark. Unless it is a major offence I'll rush the case through in a jiffy. (*MISS CLARK starts to door, but stops. Enter CONSTABLE at Right and leading LIZA ANN by hand. Enter REV. JOHN and PRUDENCE at Right. To MISS CLARK*) Ready. Take down every word that is said. (*She takes notes of everything said. To PRUDENCE*) Good-morning, Miss Parker. What can I do for you?

PRUDENCE. My house was entered last night and fourteen silver spoons stolen. Must the matter go before a Jury?

JUSTICE. You forget, Madam, that since this town went dry not a Juryman has been called for a year and a half.

CONSTABLE. Jedge. The prisoner should be locked up.

JUSTICE. The jail is locked up and the Warden is to be married this morning. (*Others surprised*) I'll hear this case at once for the Warden's Bride is in a hurry.

MISS CLARK. Oh, I can wait. (*Laughter and sensation*)

CONSTABLE. Here's the criminal, Jedge——

JUSTICE. Don't be a fool, Constable. (*To LIZA*

ANN) My Dear, tell me all about it. Did you take the fourteen spoons?

LIZA ANN. I did not.

CONSTABLE. (*Takes out the spoon*) There is one of the stolen spoons. I found it in the Burglars dressing table. It is marked S. P. and P. stands for Parker. (*Sensation*)

PRUDENCE. Pardon me, Justice, may I see that spoon.

JUSTICE. Certainly, Miss Parker. Constable, give the spoon to the lady.

PRUDENCE. (*PRUDENCE examines the spoon. Others interested*) This is not one of the silver spoons taken last night. This is a plated spoon, marked S. P. and is, I think, one of several belonging to my sister, Silence Parker, and that were stolen from my house about four years ago. With your permission, Justice, I will keep it.

(JUSTICE *nods*. PRUDENCE *puts spoon in dress*.)

LIZA ANN. Oh. That is my spoon. Bike the Cove gave it to me when I lived with Slick Judy.

JUSTICE. Where did you last see these interesting people, My Dear?

LIZA ANN. Slick Judy went up river sometime ago. I saw Bike last night in the orchard. Oh. Judge, I must see Bike. Could you help me find him?

MISS CLARK. (*Closes book with a slam*) Mr. Justice Brown: May Rev. Christal and I be excused?

JUSTICE. Certainly, Miss Clark. My car is at the door. You can tell my man to take you both to your Mother's home and joy go with you.

REV. JOHN. (*To PRUDENCE*) Oh. Miss Parker, I forgot to tell you that I had an engagement this morning and I am late. (*PRUDENCE is surprised and*

*jealous. To LIZA ANN)* Come Liza. Let's you and I go for a ride. Mother will excuse us.

(PRUDENCE *nods consent, but says nothing. Exit REV. JOHN and MISS CLARK with LIZA ANN between them at Left. REV. JOHN and LIZA ANN cross back of stage ready for Right entrance* SCENE No. 14.)

CONSTABLE. Excuse me, Jedge, but you allowed the prisoner to escape.

JUSTICE. The case is dismissed.

CONSTABLE. (*Disgusted. Aside*) Shutting up the saloons has ruined this town. (*Exits at Right*)

PRUDENCE. (*To JUSTICE*) I am greatly obliged to you, Justice Brown. I felt sure that my daughter was innocent in spite of her early surroundings.

JUSTICE. You are a happy woman to have such a daughter. As for this Bike, the Cove, and Slick Judy, they will never trouble you again and as for the petty theft—forget it.

PRUDENCE. Just one thing more. Who is this Miss Clark? She seemed to me to be—well just a little——

JUSTICE. Miss Clark is my confidential Secretary—fine girl. Mr. Christal promised to marry her—and—Pardon me, Miss Parker, are you ill?—my car must be back soon and I can take you home.

PRUDENCE. (*With an effort*) Thank you. My own car is at the door. (*With a low bow PRUDENCE exits at Right. Remains Right for SCENE No. 14*)

JUSTICE. Well. What have I done or said? Give it up. (*Exits at Right*)

SCENE No. 14:—*The front garden at the home of PRUDENCE. Same as No. 5.*

(*Enter MAID at Left. Enter PRUDENCE at Right. Appears serious.*)

MAID. Why, Marm. Are you ill? Shall I get you a cup of tea?

PRUDENCE. Yes. Take it to my room. Has my daughter returned?

MAID. Not yet, Marm.

PRUDENCE. If Mr. Christal calls, beg him to excuse me. I cannot see any one to-day.

MAID. While you were out, Marm, a man and a woman asked to see you.

PRUDENCE. What were they like?

MAID. Well, I should say the young man was excited and the old woman was just a Hag.

PRUDENCE. Send them away. I cannot see them to-day. (*Exit PRUDENCE followed by MAID at Left. Wait at same entrance for cue to re-enter*)

(*Enter BIKE at Right carrying a small package and followed by SLICK JUDY.*)

JUDY. What's yer game telligrabbing me to meet yer at this country Hole?

BIKE. 'Cause I'm going to play the game straight and as soon as I get a job I'll pay yer for yer trouble. (*Looks off Right. Surprised*) Here's Lizza Ann—and you play fair or I'll—Mind what yer say to the gal.

JUDY. (*Surprised*) Lordy. She is a lady.

(*Enter LIZA ANN at Right and followed by REV. JOHN. LIZA ANN pauses in astonishment.*)

LIZA ANN. Oh, Bike.

BIKE. Excuse me, Liza Ann, me name is Smitz, Bike Smitz. I'm straight now.

LIZA ANN. (*Laughs*) Oh, I'm so glad to see you. I want you to meet my friend, Mr. Christal.

REV. JOHN. (*Shaking BIKE's hand*) I am glad to meet a friend of Liza Ann.

(*Enter PRUDENCE at Left. Pauses in surprise. Listens to others in growing interest and amazement. Others do not notice her.*)

LIZA ANN. And Judy, too. Oh, I am more glad to see you than I can tell. (*Presenting JUDY*) Father, Dear. This is Judy.

REV. JOHN. (*Taking JUDY's hand*) I am glad to meet you Madam.

LIZA ANN. Oh. And Judy. You knew my Mother—did not you Judy?

JUDY. Yes, Miss. I was with her when she died.

LIZA ANN. And, Judy, Dear, do you remember Mother's name?

JUDY. I never knew her husband for she was a widdy, but just before the last she told me her maiden name. I forget just what it was—I think it was something like Barker.

(*PRUDENCE comes forward as if to speak to JUDY. Others surprised.*)

PRUDENCE. (*To JUDY*) Was it Silence Parker?

JUDY. (*Looks earnestly at PRUDENCE*) Yes, Mam, it was Silence Parker. And at the last—she looked the image of your Ladyship.

PRUDENCE. (*Taking JUDY by the hand*) My Dear Woman. You have done me a great service. I can never fully repay you. When you return to New York find a quiet little home and I will instruct my Banker to pay you fifty dollars a month as long as you live.

JUDY. (*Greatly affected kisses the hand of PRUDENCE and wipes away the tears*) The love of God bide wid ye, Lady. (*Others greatly moved*)

BIKE. Now, Judy—you can play the game—straight.

JUDY. (*Proud and indignant*) I play no more

games. I'm an honest woman—and don't ye forget it.

BIKE. Shall I take you to your train, Judy?

PRUDENCE. (*To LIZA ANN*) Stop a moment. Liza, Dear, call my car. (*Exit LIZA ANN at Left. Remains Left for re-entrance. Giving JUDY money, to JUDY*) Let me pay your fare to New York. (*Enter LIZA ANN at Left*) Liza, Dear. Take our friend to the car.

(*LIZA ANN crosses to JUDY. Takes her hand to lead her out. At Right JUDY turns to the others.*)

JUDY. The Lord love ye.

(*Exit LIZA ANN followed by JUDY. LIZA ANN remains at entrance for re-entrance.*)

BIKE. (*To PRUDENCE*) I came to your house, Lady, to rob it, but Liza Ann showed me how to be straight and I promised I would quit and then after she had gone I broke my promise and I came back to return the fourteen spoons. (*Gives her the package. PRUDENCE takes it with a smile*) I shall play the game square—after this. If Liza will trust me once more.

REV. JOHN. Spoken like a man. Come to my study at the church this afternoon and let me help you to find a job in the country. What you need is a Big Brother—and I am your Brother.

PRUDENCE. (*Shows BIKE the spoon*) One moment, please. Did you ever see this spoon before?

BIKE. Yes, Marm. I stole that spoon the first time I entered your house. I gave it to Liza and now that I am playing fair I hope she will keep it. I'll be a better man now that I know it helped her find the way to her mother's old home. I ain't in

her class, lady, but I hope she will keep the spoon in memory of Bike Smitz who plays the game fair.

*(Enter LIZA ANN at Right.)*

LIZA ANN. *(To BIKE)* Oh. Going, Bike? Good-bye and don't forget—whose boy you are. *(They silently shake hands and BIKE exits Right.)*

LIZA ANN. Oh. Mother we had such a lovely time. Father took me to Miss Clark's wedding. I didn't know weddings were so lovely. Father asked the man something and he said he would and then Miss Clark said something. And they took hands—Give me your hand so I can show Mother how they did it—and they kissed *(REV. JOHN gives her one hand and they stand one on each side of LIZA ANN)* each other and everybody was so happy that they cried. *(REV. JOHN and PRUDENCE kiss each other over her head)* Oh. Now I have a Father and Mother of my own.

*(They all bow to front.)*

THE END.







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